ANALYTICAL PROGRAMME PRICE SIXPENCE.

PROGRAMME.

Carneval in Paris (Episode for Orchestra) - - *Svendsen*

Symphony in A flat (Op. 55) - - - - *Elgar*

Conducted by The Composer.

Concerto in E minor for Violin and Orchestra - *Mendelssohn*

Solo Violin—Miss KATHLEEN PARLOW.

(Her first appearance at these Concerts.)

Song of the Rhine-Daughters (*Götterdämmerung*) - *Wagner*

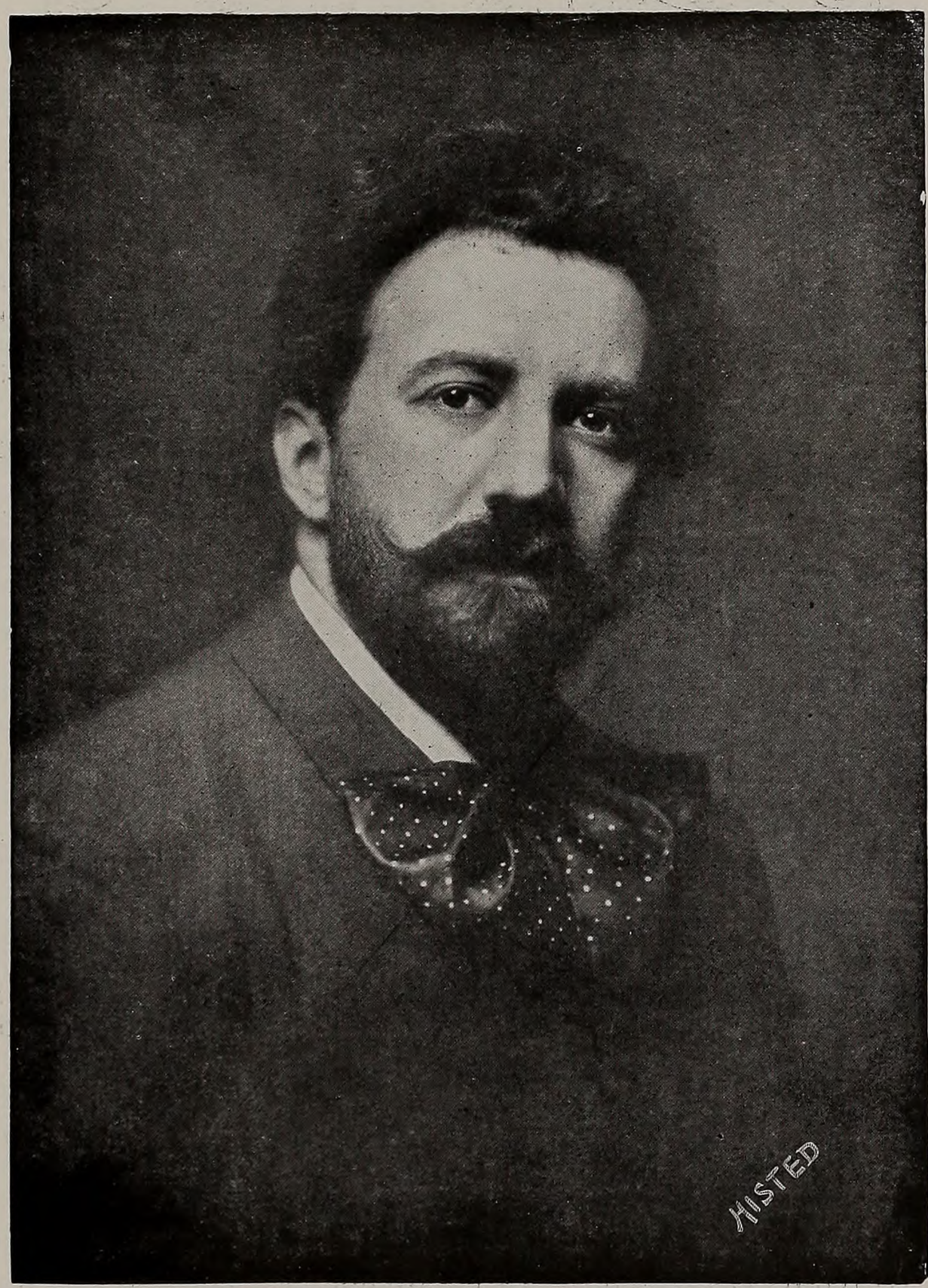
THE QUEEN'S HALL ORCHESTRA.

Conductors—

Sir EDWARD ELGAR

and

Mr. HENRY J. WOOD.



HENRY J. WOOD.

NOTICE.

In order to promote the comfort of Visitors who are already in their seats, and to enable the Audience to listen without interruption to the pieces performed, it is essential that the doors leading into the Auditorium should be kept closed during the performance of each item or movement on the Programme.

Patrons of the Concerts will greatly oblige the Management by giving their assistance in carrying out this Regulation.

Members of the audience desirous of leaving before the termination of the Concert are politely requested to do so between the items in the Programme.

PROGRAMME.

Descriptive Notes (which are copyright) by Mrs. ROSA NEWMARCH.

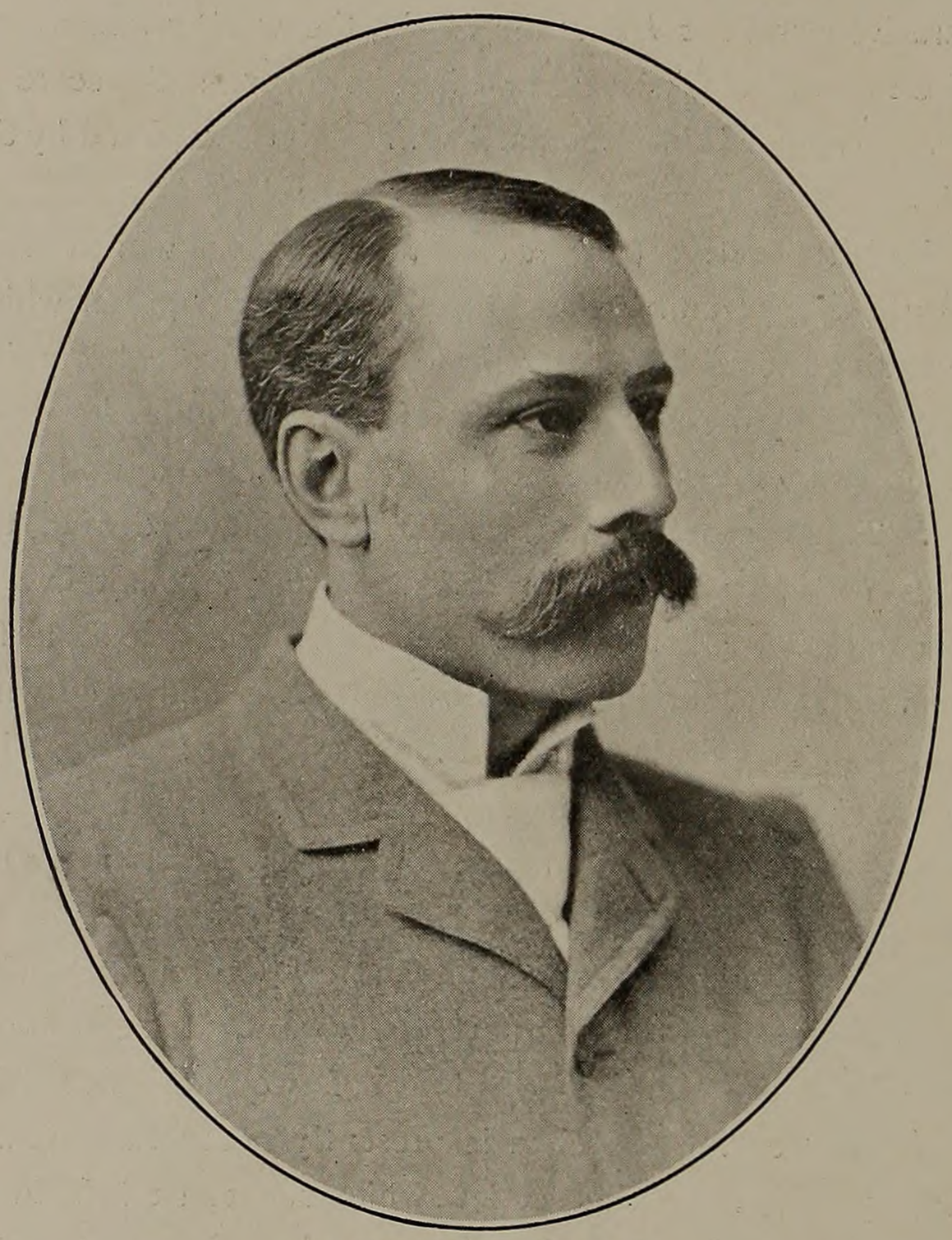
Episode for Orchestra - Carneval in Paris (Op. 9) - *Svendsen* (1840)

The composer of this orchestral piece was born at Christiania in 1840. He studied for some years in Leipzig, and subsequently started his professional life as a violinist. He made many tours and spent some time in Paris, but after having partially lost the use of one hand he abandoned a virtuoso's career and turned his attention to composition and conducting. His works include two Symphonies, a Violin Concerto, a Violoncello Concerto, and four Norwegian Rhapsodies. His compositions are well known in Paris, where he directed the Norwegian Concerts at the Exhibition

of 1900, on which occasion M. Alfred Bruneau coupled his name with that of Grieg as "one of the masters of the Norwegian School."

The title "Carneval in Paris" suggests the *Mardi Gras* Procession, with its fatted ox and accompanying train of decorative cars, *Les Dames des Halles*, the washerwomen, and all the rest of it. There is nothing, however, in the score to indicate whether this is the particular festivity depicted by the music.

The Introduction (*Allegro con brio*, 6-8) opens with a long-drawn note for trombone and a roll on the drum, after which the leading theme is foreshadowed, its statement alternating with a strongly accentuated phrase for wood-wind and strings. The horns then give out a summons to which the trombones reply. This is repeated and transferred to the wood-wind, the strings (divided) having a *pizzicato* accompaniment in 2-4. This comes to a climax with a descending chromatic scale for wood wind, and four bars *fortissimo* for brass and wood-wind lead to the entry of the principal subject (*Allegro assai*). This is in the rhythm of a tarantella, and is played by the strings, the wood-wind having an answering phrase. This material is fully elaborated with a good many brilliant orchestral effects. A section marked *Moderato* offers a contrast and relief from the bustle and gaiety of the first part of the work. It begins very softly with a little subject—a phrase of two bars—stated by the violins *divisi*. The oboe is presently heard in a tender *cantabile* passage. As this section, which suggests a brief love-episode, dies softly away, the distant roll of the drum and a call for muted horn announces the return of the Carneval procession. The principal theme is heard again, and the music grows more and more in sonority until it reaches a final climax, in which the percussion instruments do a liberal share of work. The piece ends with a showy *Coda*.



SIR EDWARD ELGAR.

Symphony in A flat (Op. 55) - - - - *Elgar*

(Conducted by the Composer.)

1. Andante—Allegro.
2. Allegro molto.
3. Adagio.
4. Lento—Allegro.

Since 1904 there have been rumours that Elgar was engaged upon a symphony, a twentieth-century "Eroica" of which the protagonist would be found—not, indeed, in the sombre and overshadowing figure of the great Emperor, but in the more radiant and sympathetic personality of General Gordon. Rumour dies hard, so we may begin this analysis by stating that the Symphony in A flat (Op. 55) is issued to the world without any programme, save certain clear emotional indications in the music itself which, in a broad kind of way, can hardly fail to make a similarity of impression on most hearers. The work was sketched during the composer's visit to Rome in 1907-8, and completed at his own home in Hereford during the summer of 1908. It is dedicated to Dr. Hans Richter, who was the first to bring out the "Enigma" Variations in 1899, and who then urged upon Elgar the composition of a symphony. Under these circumstances, it is not surprising that the work should have received its first performance under Richter himself, at one of the Hallé Concerts in Manchester, on December 3rd, 1908.

From the time when Beethoven wrote his Fifth Symphony, and appropriated the form once for all to ideal uses and to a complexity of emotional expression undreamed of by his predecessors, composers have shown an increasing tendency to delay the moment of initiation into this, the highest rite of the musical cult. Since the lightly woven, graceful-patterned symphonies that were "of the morning and the May"—and can still give pleasure and refreshment because of their very remoteness from our modern feeling—can never again become

a sincere reproduction of this age, a musician instinctively feels that he must await a full measure of maturity before attempting to vie with this music "wrought of life and death" of which Beethoven left us the inescapable tradition. No one would now venture to refill the cup of symphonic form over and over again with the light and innocuous vintages of the past, since it has once been "brimmed with mighty red"—the potent wine that is crushed from the grapes of Fate itself. For—to leave these somewhat bacchanalian similes—it is clear that we cannot hope for a great modern symphony except from an artist whose life-experience is full and mellow; from one who has also learnt to blend the existing varieties of symphonic form into a plastic medium for the individual expression of universal thoughts and emotions. Now that there is hardly a spiritual or mental condition which music cannot echo and reflect, the musician who continued to write the kind of purely geometrical and objective music that expressed nothing but itself would be in the position of the painter who still clung to the limitations of the Byzantine iconographers. Admitting, then, the futility of writing music which does not set its hearers seeking for any inner meaning at all, the modern composer has the choice of two methods, both of which have led to the creation of masterpieces that the world could ill spare. He may express himself in the symphonic poem, with its concrete programme, or in that new and modified form of symphony which is the logical outcome of Beethoven's Fifth. Here, while adhering to the broad lines of the classical model, the composer is still concerned with the expression of a kind of programme; it has no literary basis, but it may—indeed it must—have a more or less definite emotional one. The clues to such a work will be found in its themes and their transformations, just as in the symphonic poem; only we do not need to have them labelled, because the composer has not set out in this instance to weave a tonal romance around one or more characters, but bids us rather to

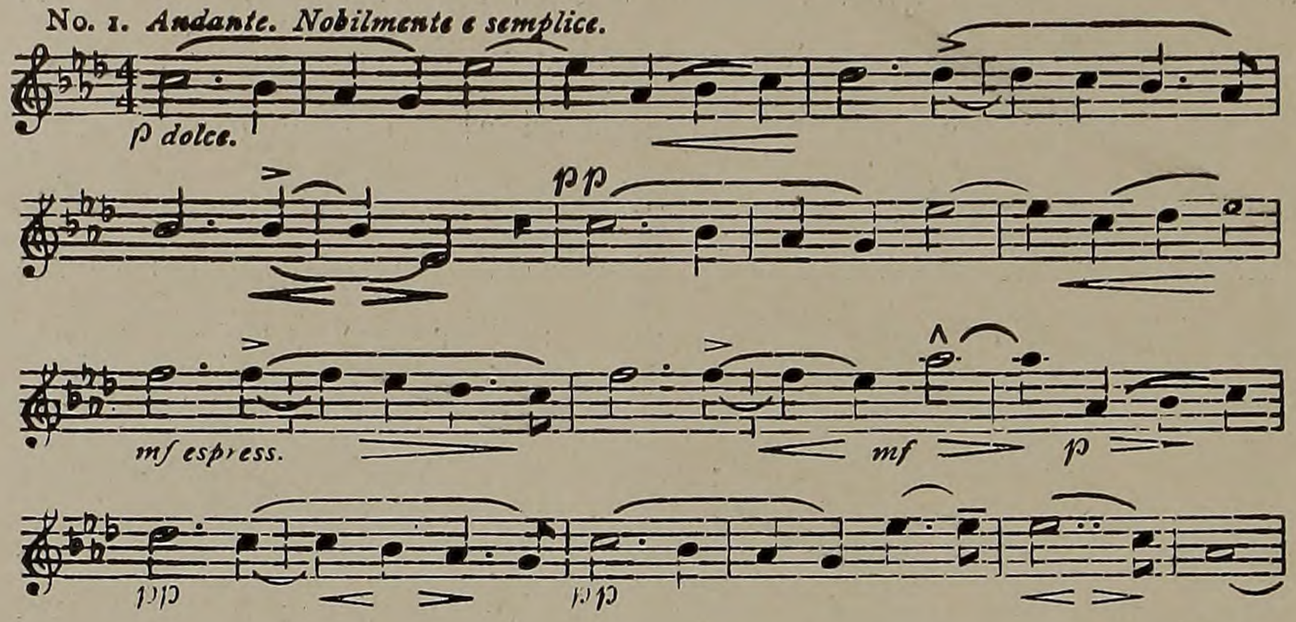
listen to the "musical shrivings of the soul," as Tchaikovsky expressed it; the utterance of thoughts and feelings for which words seem inadequate. Like the last three symphonies of the Russian composer, the work now before us seems to have a clear, but wordless, psychological programme. The composer of to-day—even while keeping his respect for classical tradition—cannot ignore what the symphonic poem has done to make his language richer and more supple. It becomes more and more probable that a musician who has much to express will be equally attracted to both forms, and will only be able to reveal himself completely by alternating between the symphonic poem and the emotional symphony. There is nothing blameworthy in this fluctuation, for it is easy to realize that a composer may feel at one period of his life that an ebullient and roving fancy works better within the restrictive limits of a settled programme, while at another phase of his career he may know himself able to give expression to ideas and feelings which cannot be referred to any definite subject. Nor can we quarrel with a seeming inconsistency which has endowed the world with such contrasting utterances of individual temperament as Tchaikovsky's "Francesca da Rimini" and his Pathetic Symphony, or Elgar's "In the South" and the Symphony we are about to hear.

The work is laid out for an orchestra containing piccolo, three flutes, two oboes, *cor anglais*, two clarinets, bass clarinet, two bassoons and double-bassoon, four horns, three trumpets, three trombones, tuba, two harps, a very full complement of instruments of percussion, and the usual strings.

I.—The Symphony opens with an Introduction marked *Andante nobilmente e semplice*. Two bars, in which the lower strings, accompanied by a soft roll of the drums, give out the keynote (A flat) lead to the chief melody of the Introduction, announced in octaves by flute, clarinets,

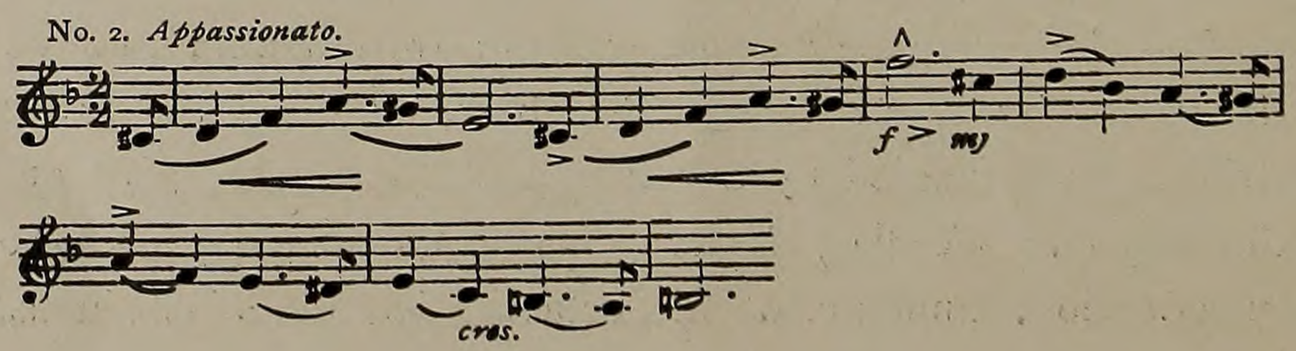
bassoons, and violas over a staccato accompaniment in the lower strings—

No. 1. *Andante. Nobilmente e semplice.*

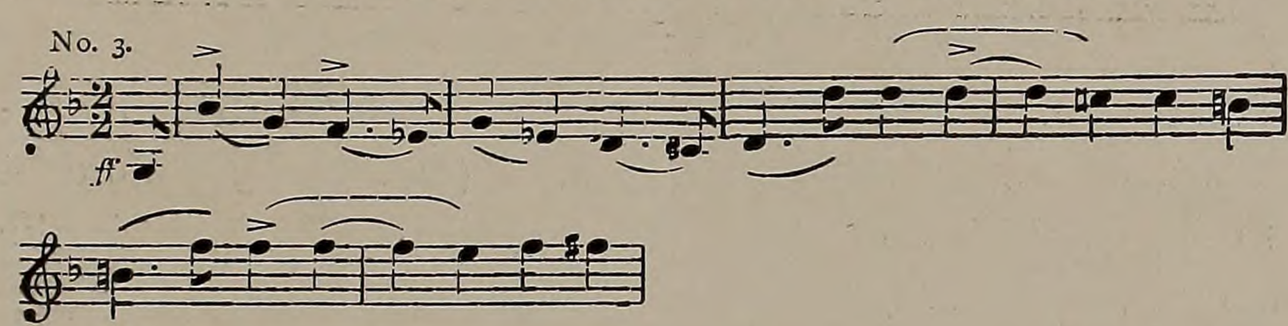


This is the musical and psychological germ of the entire work. In its full form it opens and closes the Symphony, but its variants and metamorphoses are continually present. The descending figure contained in the first and second, and fourth and fifth, bars is frequently recurrent. The theme has been described as representing the heroic element in the Symphony. If we may trust the symbolism of its figuration, it stands for the heroism that is rooted in resignation, not defiance. Its affinity is rather with the statue of Il Poverello in the square at Assisi than with the fighting gladiator of the Louvre. The melody is given out a second time, and its tenderness assumes a new stateliness when we hear it repeated *fortissimo* by the whole orchestra. When the climax dies away, an interesting harmonic progression leads from the introductory section in A flat to the *Allegro* in D minor, which starts with the following strenuous subject in the strings, clarinets, bassoons, and horns—

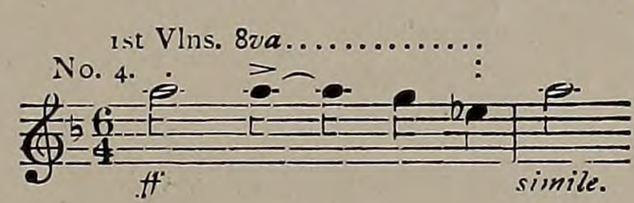
No. 2. *Appassionato.*



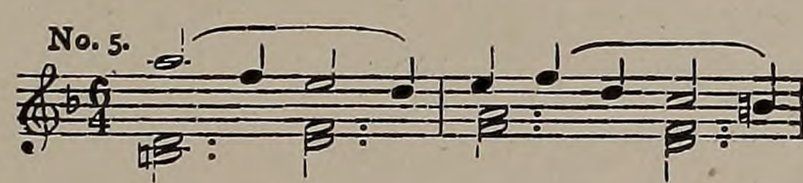
This theme supplies an antithetical element to the equable beauty of the opening melody. Its emotional significance scarcely needs more precise definition. It is worked up to a climax, the orchestral colour being appropriately sombre, yet forceful. In the course of its development we shall notice one of the first allusions to the predominant theme (No. 1)—



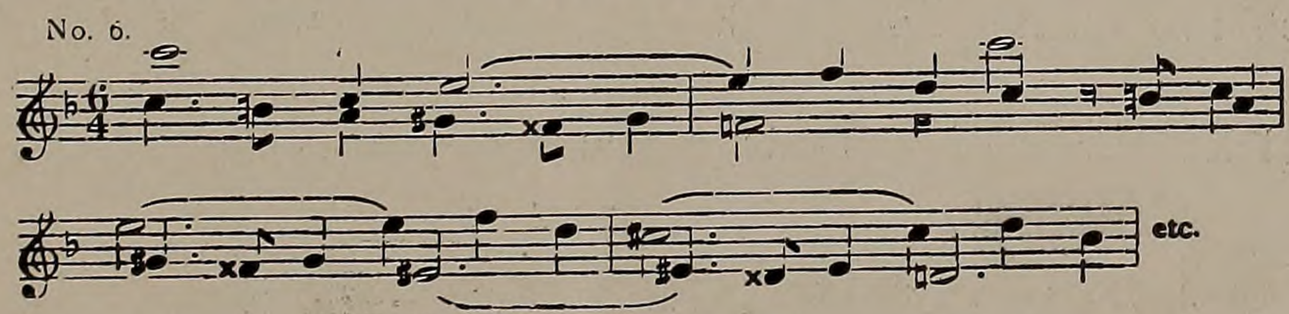
A series of loud, soaring passages for the harps lead to a change of time to 6-4, and to another derivative passage in which the violins and flutes have this ardent phrase against an ascending one in the wood-wind and horns—



We now reach a group of themes from which it is somewhat difficult at first sight to select a second subject proper. The first to attract attention is a tranquil melody, first heard in the violins and soon transferred to the clarinet—

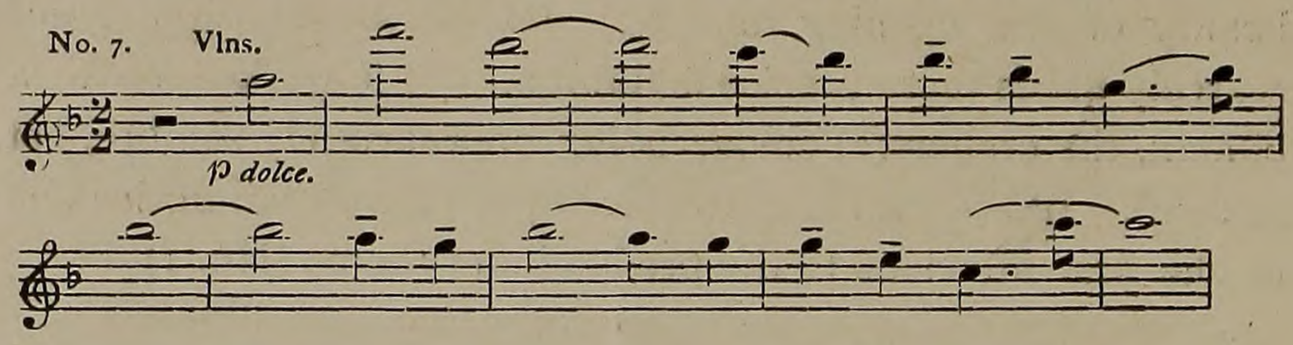


To this succeeds a variant of the introductory theme (No. 1), still in the same mood of quiet reverie—

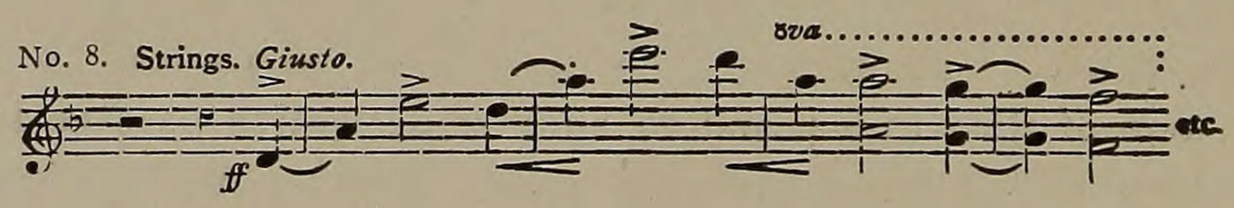


A series of descending sixths for harps accompanies the statement of a reposeful melody allotted to first violins; the flute, second violins, and violas having a graceful accompaniment.

This seems to be the actual second subject of the *Allegro*—

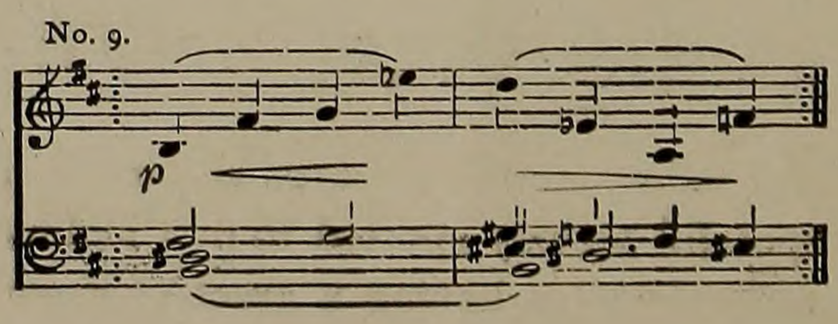


The serener influence of this group of themes is broken by the return of the vehement first subject (No. 2). A figure of strong emphasis, obviously derived from this theme, is the herald of fierce strife to follow—



When the climax has been attained with an overwhelming *fortissimo* for full orchestra, a reference to No. 1 is heard in the higher registers of the violins and wood-wind—like a line of light running along the crest of this ninth wave of angry and tumultuous sound. Then comes a reminiscence of the leading subject of the *Allegro* (No. 2), succeeded by one of the themes (No. 6) which precede the second subject, disguised by augmentation and by its stressful delivery *col tutta forza*.

The development commences with an impressive statement of the introductory theme (No. 1) in a new version, *poco meno mosso*, given out softly by muted horns, the lower strings having a *pianissimo* accompaniment. The various themes with which we have grown familiar are now elaborated, but in such a way that our interest centres more upon the many shifting emotional phases they represent than upon problems of ingenious technical development. Presently a new idea glides in over a low B held by drums, trombone, and tuba—

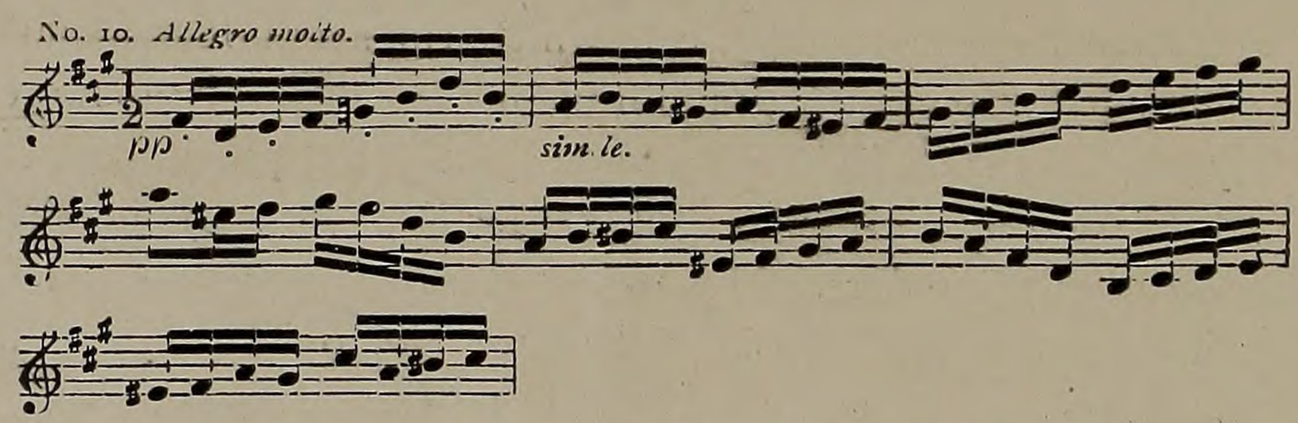


This figure, with its dubious tonality and startling *crescendo* and *diminuendo*, now begins to haunt the music with some inscrutable suggestion of doubt and futility. It is the bat that flits between the builder and the sun-rays in Dürer's engraving of Melancholy, awakening a passionate protest in the heart of the creative artist. Will neither the taking of deep thought, nor the collecting of precious material, avail to delay the setting of the sun upon the unfinished temple of his hands? The bitter and sterilizing thought is met by various opposing elements, and the sense of spiritual combat is heightened by a trumpet call which rings out like a hasty summons to some strong, uplifting influence. It is answered by the return of the second subject (No. 7), its former tranquillity now transformed in accordance with its new indication, *Grandioso*. Meanwhile the drums sustain a long roll on F sharp. The baleful figure No. 9 is heard again, sometimes emphatically in the full orchestra, sometimes as a covert insinuation. Once at this juncture a 'cello solo brings to mind the theme of the Introduction which we have ventured to associate with heroic resignation. A series of ascending passages for harps, succeeded by a reference to No. 4, brings us to the recapitulation. The strenuous subject of the *Allegro* and its various derivatives are followed by No. 4 and the themes Nos. 5 and 6 which preceded the second subject (No. 7). This reappears in A flat, and the object of this transposition to the tonality of the Introduction is clearly evident when No. 1 returns in its original key and imposes its benign and equable influence upon all hostile elements.

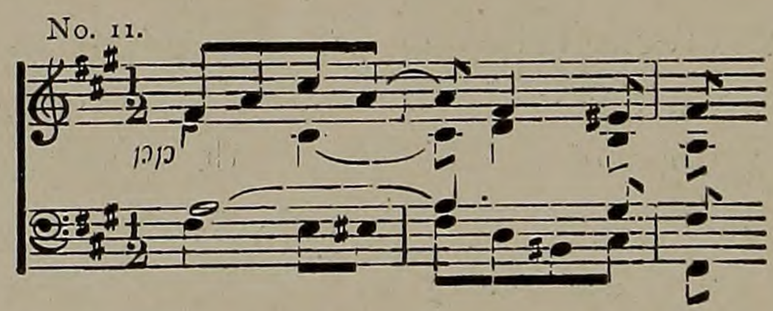
The *Coda* (*poco meno mosso*) starts with this theme, given out in duple time by the last desks of the violins and violas against a counter-subject in 6-4. No. 9 crosses the scene once more, but this time the bat-wings seem transparent fancies that have no power to obscure the radiance of the sunset. No. 1, heard in the trumpets, glows and expands into a theme of triumph. But its ardour subsides, and its final conquest is the victory of peace.

II. *Allegro molto.*—Although not so designated, this movement may be regarded as fulfilling the functions of a *Scherzo*.

It brings a change of mood as sudden and decisive as its change of key—from A flat to F sharp minor. The movement opens with four preludial bars in which the bassoons, timpani, and strings *pizzicati* give out the keynote, while the bass drum has a characteristic figure of three notes which often reappears in the course of the movement. Alternating with the somewhat peremptory delivery of the low F sharp, the strings have a semiquaver figure which is presently used to accompany the first subject. This is announced staccato in the fifth bar, and its swift and volant nature is shown by the following quotation—

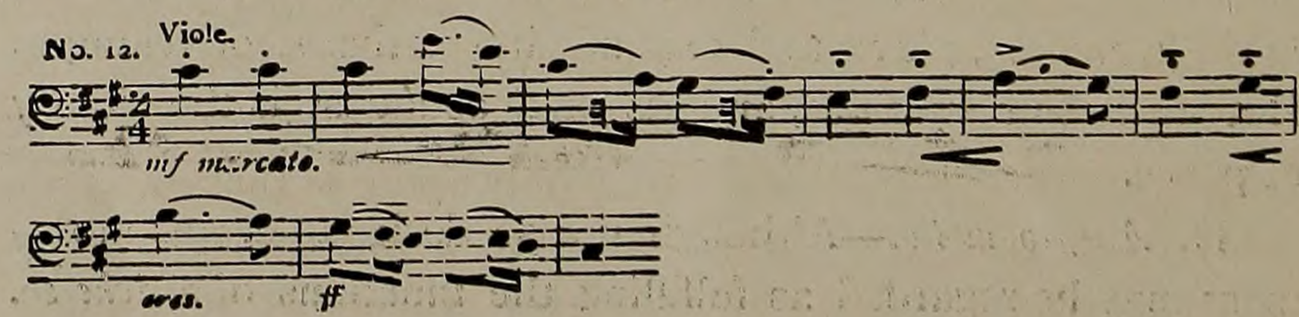


When this agile theme is rounded off by the interesting phrase below, we are reminded of Beethoven's method of enhancing the value of a subject by the addition of a beautiful and expressive "tailpiece"—



The theme is then restated an octave higher, and succeeded by a vigorous and jubilant figure, given *fortissimo* by the strings and clinched by a completive phrase somewhat similar to No. 11.

The second subject is heard in the violas and clarinets. It is a swinging march-tune recalling by its energy and audacity some of the moods of "Cockaigne"—



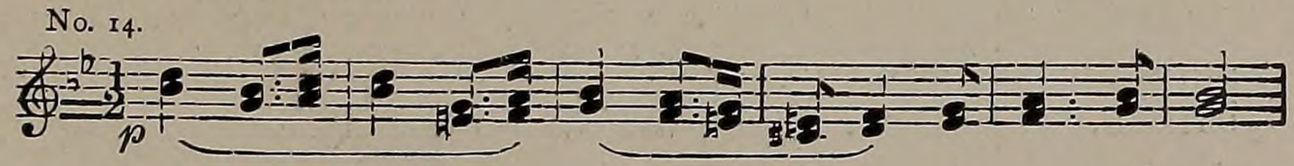
After this has been repeated, and also the vigorous *fortissimo* figure in the strings, the violins announce a new phrase in the higher registers. At the zenith of an exciting climax No. 10 rushes back upon the scene—*fortissimo* and *con fuoco* in the strings and wood-wind. When the general animation has subsided, a change of key to B flat major brings us to the middle section (or *Trio*) of the movement. This is built upon two themes, the first of which has been well described as "a kind of Musette," for it consists of an idyllic melody for two flutes over a pedal-bass, or drone—a long B flat held by the oboe and bassoon—

No. 13. 1st Flute.

2nd Flute.

The second theme first appears in the clarinets and afterwards in the violins—

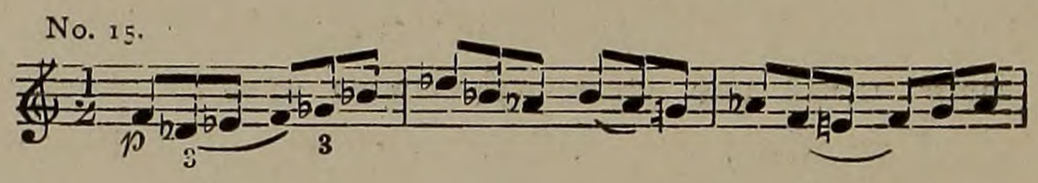
No. 14.



On the return of No. 10, in its original key, No. 14 is heard in the wood-wind as a counter-melody against the swift, impetuous first subject. After some discussion of the foregoing materials, during which the vigorous figure in the strings is very prominent, the second subject (No. 12) is recalled. The march-theme, having been restated with great energy, is presently joined by No. 10, and now the two main subjects of the *Scherzo* move side by side in an effective alliance. When we arrive at the *Coda* of this movement, we become sensible of the decline of all this activity and joy of life at the approach of a calm and consecrated hour. The mood of the *Scherzo* is brought into touch with that of the *Adagio* by the metamorphosis of the themes quoted above. The actual process is simple—the augmentation of the value of the notes and the consequent diminution of ardour and celerity. But these simplicities are inspirations which only occur to those who are masters of their art. First we have a modified version of No. 10. When it appears in quaver triplets as below, it is

already as though some gay reveller had cast aside his carnival finery--

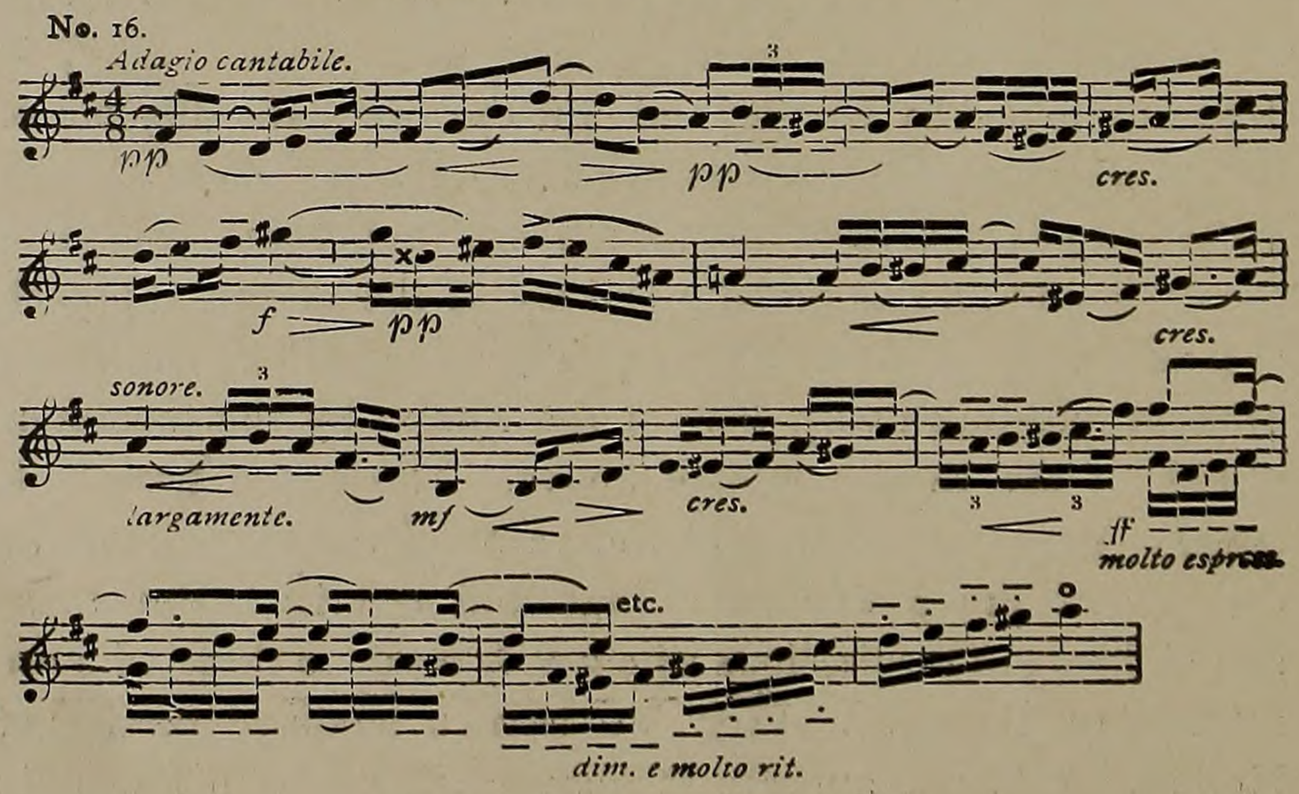
No. 15.



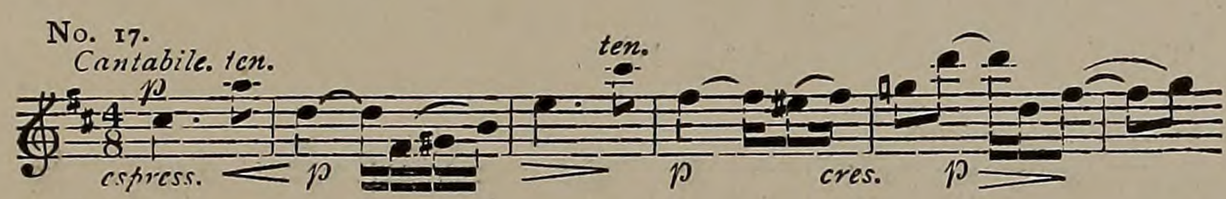
Then the theme passes into crotchets, is still more shorn of its vehemence and high spirits, and returns accompanied by the introductory theme (No. 1). The heart grows nearer to essential things. Finally it comes back augmented to minims and crotchets and is slowly effaced, while the horns and violas give out a faint reminiscence of No. 1—a last sigh of noble acquiescence in this metamorphosis. Now all the noontide rapture and pulsating vitality of the preceding movement have given place to a calm twilight atmosphere in which *the soul* begins to glimmer like a star.

III. *Adagio cantabile.*—It seems difficult to misread the inner meaning of the close of the *Scherzo*, but the entry of the principal theme of the *Adagio* still further elucidates its spiritual significance. Here we have precisely the same notes as in the swift, impetuous No. 10, but subjected to an entire transformation of phrasing, tonality, and spirit. The same identity with a new soul. An atmosphere of meditation, infinitely tender and calming, pervades the whole movement. The theme in its new guise stands as below—

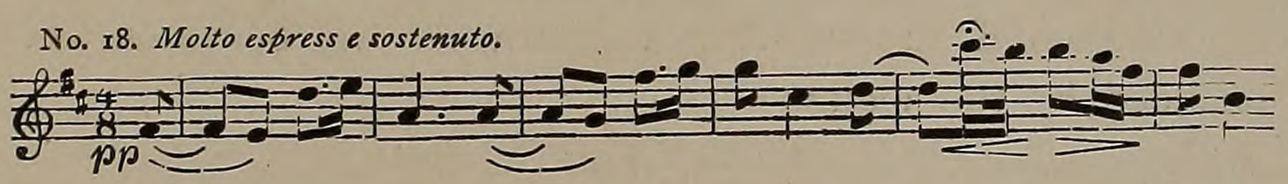
No. 16.



The music works up to a very beautiful climax, at which we hear the opening theme (No. 1) proclaimed *fortissimo* and *molto espressivo* by most of the orchestra, combined with No. 10, in its original form, but, by reason of the change of time and sentiment, retaining little of its former exuberance. A descending phrase, derived from the opening theme (No. 1), is whispered in the flutes, clarinets, and horns. Shortly afterwards the second subject of the *Adagio* is revealed in this expressive melody—



linked to a counter-subject in the wood wind and violas which is clearly allied to the dominating theme No. 1. Full elaboration of No. 16, with many exquisite details of instrumentation, is followed by the restatement of the first theme with greater tenderness and more assured tranquillity than before. The rest of the foregoing material is dwelt upon once more, and when this retrospect has died away, a new melody —the crown, as it were, of the whole movement—is imposed very quietly by the strings *divisi*—



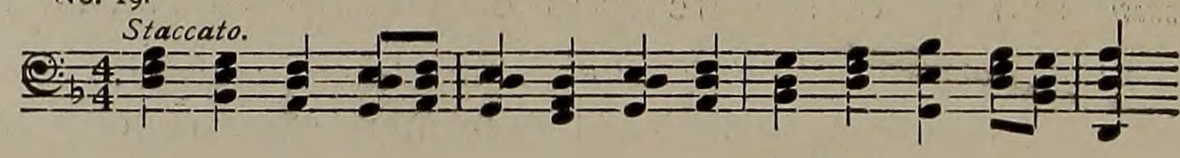
After this the music seems to fold its wings and to die away in a mood of ineffable serenity.

IV. *Finale: Lento Allegro.*—It is with a sense of resentment and surprise—painful as some of life's actual experiences —that, after the confident calm of the *Adagio*, we find ourselves again confronted by the old baleful thought—the bat-like presence that obscures half our sunlight.

The *lento* Introduction to the last movement starts with No. 9 in the bass clarinet over a mysterious tremolo in the strings, heard from the last desk only. At the sixth bar the sinister suggestion of No. 9 is dispelled by an allusion to the

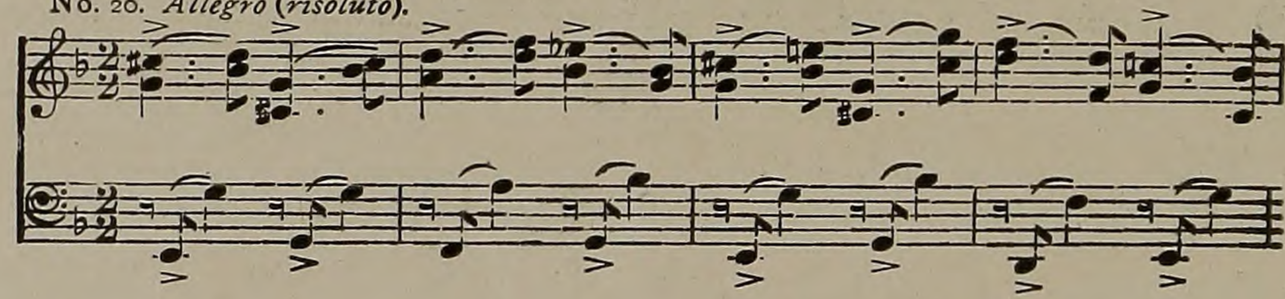
introductory theme (No. 1), now heard in a march-rhythm, first with the beat and then with the roll of the drums—

No. 19.
Staccato.



For a short time there is strife between these rival psychological elements represented by Nos. 1 and 9, but before the Introduction has come to a close the predominant theme has firmly asserted its supremacy. This prepares the way for the strong, glad theme of the *Allegro*—

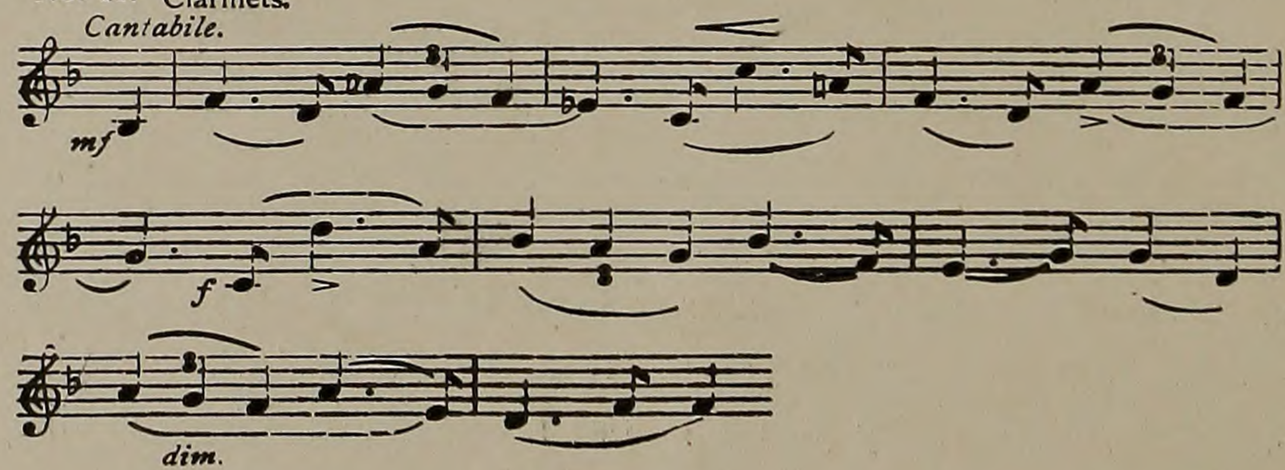
No. 20. *Allegro* (*risoluto*).



—Schumannesque by no conscious touch of imitation, but by a certain characteristic affinity in its manly fervour and its external appearance. There is not much difficulty, however, in tracing this theme to its parent-source. In spite of the new emotional note which it brings into the Symphony, it has its roots in the sustained nobility of the opening melody (No. 1).

The second subject is announced by the clarinets and re-echoed by the violins—

No. 21. Clarinets.
Cantabile.



Its elaboration is followed by a return to the march-theme (No. 19), which, starting quietly in the violas and wood-wind, is repeated on rising notes of the scale and built up to an imposing climax. A wonderful impression is made when this

exultant outburst dies down and the introductory theme recurs in the lower strings, bass clarinet, bassoons, and tubas, the oboes and the rest of the strings (from the last desks only) giving it out quietly in augmentation, with a remote and rarefied effect as from some world beyond. This leads to a return of the March, now in E flat minor, and greatly transformed by augmentation to minims and by a change of expression-mark from *risoluto* to *cantabile*. It is dwelt on at some length, and subsequently makes way for No. 20. When this march is heard again it has resumed its original notation, and is once more carried to a mighty climax, at which it is joined by the great, immanent theme No. 1. After a downward *glissando* on the harp which it scarcely seems fanciful to liken to an obeisance prompted by the approach of an august presence, the theme (No. 1) enters *grandioso* in a truly regal fashion. The scoring grows increasingly rich and scintillant—"light above light and bliss beyond bliss"—and, when the final *stringendo* is reached, the song of gladness is strengthened by the participation of the second subject (No. 21). Then a final allusion to No. 1 rings out in the brass. It is the supreme cry of victory with which the music comes to an end, recalling to our minds the life-motto of Beethoven: *Durch leiden Freude.*

INTERVAL OF FIVE MINUTES.

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The Directors of the Queen's Hall Orchestra, Ltd.,

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Sir Ed. Elgar's New Symphony

for the first time

on WEDNESDAY AFTERNOON, FEBRUARY 3RD, when the Programme will also contain

MENDELSSOHN'S OVERTURE TO "A MIDSUMMER-NIGHT'S DREAM"

AND

Mendelssohn's "HYMN OF PRAISE"

in celebration of the

100th ANNIVERSARY OF MENDELSSOHN'S BIRTHDAY

(February 3rd, 1809).

FEBRUARY 3rd, at 3.

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Concerto in E minor (Op. 64) for Violin and Orchestra

Mendelssohn (1809-47)

Solo Violin - MISS KATHLEEN PARLOW.

(*Her first appearance at these Concerts.*)

Among Mendelssohn's instrumental works none reflects the romantic spirit of his time, or the charm of the composer's personality, more completely than the Violin Concerto. The idea of such a work seems to have occupied Mendelssohn's mind for many years. The Concerto was actually begun in 1838 and finished in 1844. It was written for the famous violinist Ferdinand David, and dedicated to him. David gave Mendelssohn some useful advice on certain technical points, and finally introduced the Concerto to the public at a Gewandhaus Concert on March 13th, 1845. "It took wonderfully," he wrote to the composer in Berlin. "May the great success of this work induce you to think of us poor fiddlers sometimes in the future." It came at an opportune moment, for, as Kretzschmar observes, Beethoven's Op. 61 was still but little played, and no one knew anything of the Bach Concertos; so that Spohr held the field in undisputed dominion. Nor has time, and the influx of countless more modern concertos, served to dim the lustre or detract from the popularity of Mendelssohn's work.

The Concerto is constructed on conventional lines. Mendelssohn, it is true, follows the precedent of Beethoven in starting with the solo instrument instead of the customary orchestral epitome, and also in the linking of the various movements; but these are complete in themselves, and have no thematic connection, as in the modern form of Concerto inaugurated by Liszt. One distinct innovation, however, may be found in this work: the occurrence of the *cadenza* in the middle of the first movement, where it leads to the reprise of the first subject.

I. *Allegro molto appassionato.*—The first movement is the most important of the three, and defines the nature of the whole work. It opens immediately with the delivery of the

Miss KATHLEEN PARLOW.

first theme by the solo-instrument. The melody is dreamy rather than passionate at first, but soon assumes a more ardent character. It is caught up and restated by the full orchestra. The violins and oboes presently have a new contrasting melody, which is continued by the soloist. An impassioned episode follows, in which the solo-instrument soars to the highest registers and descends *pianissimo* to the low G, holding this note over eight bars while the clarinets sing the serene and tranquil second subject, accompanied by the flutes. This theme is developed by the soloist. The first subject returns in the major, and the whole mood of this part of the movement is full of gladness and warmth. The working out starts with the episodic theme originally introduced by the violins and oboes. This is repeated by the solo-instrument, and leads to the rehandling of the preceding thematic material, ending eventually in the *cadenza*. At the close of this, the principal subject is brought back *pianissimo* by the wood-wind and first violins, the solo-instrument being occupied with a series of arpeggio figures. In the recapitulation the first theme is succeeded by the melody of the episode, and finally the second subject is restated in the major. A *Più Presto* based upon the opening theme brings the movement to a close.

II.—The *Andante* begins with a few prefatory bars, after which the solo-instrument introduces the beautiful limpid melody of the first subject. A contrasting theme recalls the more impassioned mood of the first movement. When the first subject has been repeated, we reach the *Coda*, in which the solo instrument has a series of semiquaver figures that bring the movement to a peaceful conclusion.

III.—The *Allegretto non troppo* is a bridge of fourteen bars connecting the *Andante* with the final *Allegro*. The theme is given out by the solo violin and answered by the orchestra, the last few bars anticipating the rhythm of the *Finale*.

IV. *Allegro molto vivace*.—A few preliminary bars herald the announcement of the joyous theme delivered by the soloist. Its brilliance and high spirits are characteristically Mendelssohnian. It shortly gives place to an episode equally

animated and vigorous. The second subject is a little more weighty than the playful opening theme. The solo-instrument presently foreshadows a new subject, subsequently fully discussed by the orchestra, after which it is used as a counter-melody to the first subject, which is now brought back with all its light-hearted brilliance softened and enhanced by the presence of this more sustained and deeply felt theme. Here the recapitulation commences and runs a normal course. In the *Coda*, based upon the second theme, the solo-instrument continues to play a showy part.

Song of the Rhine-daughters (*Götterdämmerung*)

Wagner (1813-83)

This episode occurs in Act III. of "Die Götterdämmerung," when Siegfried, having left his companions in the chase, wanders to the banks of the Rhine. As he stands on a rock overhanging the river, the Rhine-daughters presently emerge from the translucent waters and warn him of his tragic destiny, urging him to restore the Ring. Siegfried ignores their warning. The first theme to be recognized is Siegfried's horn-call. The call of Hagen to Gunther's vassals is also heard. Presently allusions to the "Nature" theme from "Das Rheingold" appear, followed by the Song of the Rhine-daughters from the opening scene of the same. The horns of Siegfried and Hagen are constantly recurring. When the Rhine-maidens warn the hero of his impending doom, the Nibelung theme is heard in the violoncellos combined with the Rhinegold motive in the wood-wind and horns. Besides these themes, we are reminded of the joyous cry of the Rhine-daughters, from the trio in the first scene of "The Rhinegold," when the sun comes out and flashes on the golden summit of the rock. A return to Siegfried's horn-call in an augmented version brings the excerpt to an end. The arrangement is by the late Hermann Zumpe.

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VARIATIONS upon a Theme of Haydn - - *Brahms*

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CONCERTO No. 5, in E flat, for Pianoforte and Orchestra (Emperor) *Beethoven*

CAPRICCIO ESPAGNOLE - - - *Rimsky-Korsakov*

Solo Pianoforte—
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INTRODUCTION to Act III. (*Tannhäuser*) Tannhäuser's Pilgrimage (Original Version) - - - - - - *Wagner*
TONE-POEM - - - En Saga - - - *Sibelius*
(*Conducted by the Composer.*)
CONCERTO in B minor for Violoncello and Orchestra - - *Dvorák*
SUITE from *Castor and Pollux* - - - - - *Phillip Rameau*
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(*Conducted by the Composer.*)

Solo Violoncello - Professor HUGO BECKER.

Conductors—
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SATURDAY, FEBRUARY 27th, at 3 o'clock.

OVERTURE - - - Coriolan - - - *Beethoven*
THREE NOCTURNES for Orchestra - - - - - *Claude Debussy*
1. Nuages. 2. Fêtes. 3. Sirènes.
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CONCERTO in D for Violin and Orchestra - - - - *Brahms*
PRELUDE - - L'Après-Midi d'un Faune - - *Claude Debussy*
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TRAUERMARSCH (*Götterdämmerung*) - - - - - *Wagner*

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SATURDAY, MARCH 13th, at 3 o'clock.

SYMPHONY No. 5, in C minor - - - - - *Beethoven*
CONCERTO No. 1, in E minor, for Piano and Orchestra - - *Chopin*
PRELUDE TO ACT III. (*Tristan und Isolde*) - - - - *Wagner*
CONCERTO No. 1, in E flat, for Piano and Orchestra - - *Liszt*

Solo Pianoforte - MORITZ ROSENTHAL.
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TRILOGY for Orchestra in Three Parts (after Schiller's "Wallenstein")
1st part—Le Camp de Wallenstein. *Vincent d'Indy*
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3rd part—La Mort de Wallenstein.
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NEW SUITE - - The Wand of Youth (No. 2) - - *Elgar*

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"Dich, theure Halle" (*Tannhäuser*) -	- -	*Wagner*
Symphony No. 35, in D ("Haffner") -	- -	*Mozart*
Songs -	(*a*) "Ah! mon fils" (*Le Prophète*) -	*Meyerbeer*
	(*b*) Heimliche Aufforderung -	*Richard Strauss*
Suite - - -	Karelia - - -	*Sibelius*
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